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pendent study to do aught but accept the judgments they here find ready at hand. Thus it is manifestly unfair to Gottfried von Strassburg to describe him as "a graceful and cunning psychologist of sensual passion"—this and nothing more. If the same unqualified statement were returned to an instructor by a student the former, I imagine, would make haste to show that Gottfried was neither a "psychologist" nor "cunning" in the modern acceptance of the terms. Certainly, also, the average student will place too high a value upon Brant's *Narrenschiff* when he reads that "it was Germany's first important contribution to world-literature." I am inclined to believe also that the advantage gained by employing, even occasionally, twentieth century colloquial English is more than offset by the danger of becoming unhistorical. Tho the fact may be as stated, is it not in a deeper sense untrue to say that Thomasin of Zirclaere, in choosing for his poem the title *Der wälsche Gast*, was making a "bid" for the hospitable reception of his book in Germany? And does it not force the note a little to describe the simple tho vigorous comic figures in the Vienna Easter Play as a "peripatetic quacksalver," his "cantankerous wife" and "scapegrace clerk"? A question of a different kind that suggests itself is, why is no resumé of the *Nibelungenlied* given when *Gudrun* is epitomized so successfully in fourteen lines? The footnotes are helpful, but I doubt whether even the most careful reader would secure a clear idea of the poem from the material given. Misleading, it seems to me, is the translation of the title of Heinrich von Melk's well-known poem of satire and admonition as "Remembrance of Death." By *Erinnerung an den Tod* is surely meant *memento mori*.

I find myself, also, unable to agree with Professor Thomas in interpreting the line from the strophe introductory to the Ezzoleich :

Ezzo begunde scriben, Wille fant die wise

as "Ezzo began to write, will found the way (*i. e.*, the meter)." It is true that where there is a will there is a way, but the absence of the demonstrative with Wille and the forced, if not impossible explanation of wise as "way" constrain me to accept the safer, even tho less ingenious interpretation :

Wille composed the melody.

Fra Wille, therefore, was more successful than our editor in following out Mephisto's advice :

Associiert Euch mit einem Poeten,

tho, as our volume proves, Professor Thomas is quite equal to the task of producing a pleasing and scholarly *Anthology* even when he is obliged to combine versifex and editor in one person.

H. Z. KIP.

Vanderbilt University.

La Chanson de Roland. A Modern French Translation of Theodor Müller's Text of the Oxford Manuscript, with Introduction, Bibliography, Notes and Index, Map, Illustrations, and Manuscript Readings, by J. GEDDES, JR. New York and London : Macmillan, 1906. 12mo., cloth, pp. clx, 316. 90 cents net.

The present volume belongs to Macmillan's French Classics. In care of preparation and of execution, the volume deserves a place in the front rank of American publications. While the scholarship displayed is largely assimilative, it is also in many ways original. The editor has made thoroughly his own the vast mass of Roland literature, has coördinated and sorted it out, judged it and placed it before us. The opinions which he expresses are, with very few exceptions indeed, conservative and sound. The author's style, both in his critical comments and in the translation, is clear, direct and worthy of the subject of the poem. One thing which deserves especial commendation, is the distinctly sympathetic attitude of the editor towards his subject. There is here none of the omniscience and condescension which, absurdly enough, characterize much of our editing. The editor's pen knows how to write such words as *may*, *perhaps*, *possible*.

The colored *Carte topographique de la Chanson de Roland*, which precedes the Introduction, is one of the valuable features of the volume, and will come to most readers as a revelation. The Index at the back of the book is extremely serviceable. A careful examination will show it to be almost without error.

The following observations are modestly offered in a spirit of comment rather than of criticism :

On page xx, the translator says that the version of the Oxford *Roland* is thought to date from about 1080, but that older texts probably once existed, since the hero "must have been a subject of general interest during the three centuries preceding." This language squares well with the probable facts, but the same can hardly be said of that used on pages xlix-li, where it is stated that the original text from which comes the Oxford version was not much earlier than the date of the Norman conquest of England. This statement, to be sure, is in accord with the opinions usually expressed on this subject, but it seems to me that any sound theory of popular epic poetry necessitates our supposing that the Oxford version—like every other—came in a direct and probably uninterrupted genesis from poems sung in the ninth century or from the close of the eighth. The fact that the language of these remote periods was "elementary and rude" (cf. page l) simply means that the poetry partook of these qualities, and can not be taken to mean that there was no poetry. The editor well says, on page lxxxi, "that an epic is more than the work of a man, and is the production of many generations of primitive civilization." To my mind, the process of development was so gradual that, at no stage of the operation could one say: "Here begins the Oxford version."

The sentence beginning in the fourth line of page lxxxi might be clearer if it read: "The possibility that the earlier literature of France possessed epic poems did not even occur to the men of letters."

The statement of the order of publication of the volumes of the second edition of Gautier's *Épopées* is correctly given on page xcii. Numerous errors are made in other handbooks concerning this edition: see even the excellent *Ouvrages de Philologie Romane et Textes d'Ancien Français faisant Partie de la Bibliothèque de M. Carl Wahlund*, Upsal, 1889, page xii.

In line 2, page cxxi, correct 189 to 180. On page cxxxvii, under No. 261, correct 1865 to 1885, and, on the same page, under No. 263, correct 1889 to 1890. On page cliii, under No. 338, after the colon, add: Parte II, 1900. The

seventh edition of G. Paris' *Extraits de la Chanson de Roland* is given (page cxix) as of the year 1903. The date is given as 1902 in the *Bibliographie des Travaux de Gaston Paris*, 1904, page 57. I do not know which date is the right one.

The translation offered by Professor Geddes is in prose, and, as such, attempts no poetic ornamentation. It is simple, clear, and not lacking in the dignity which the lofty subject comports. In his rendering of line 735, the editor has abandoned the reading of Müller; he has probably done well in so doing, but it would have been wise to indicate by a note his preference for *sevent* over *set*. Elegant as is the translation of line 744, it seems to me better to keep a little closer to the meaning of the word *vasselage*. In rendering *ajustée* of line 1461, I should prefer to treat the word as a past participle, and to so indicate it. The translation "pas de lâche pensée!" for the words "n'en alez mespensant" of line 1472, although following the accepted meaning of the line, seems to me erroneous.

The explanatory notes constitute one of the best constructed parts of the new volume. I add a few words with regard to several of these notes. The language concerning Balaguer, on page 168, is somewhat confusing: "unknown place . . . , the farthest eastern point which Roland's arms reached, is in Catalonia, about three miles from Lerida." In fact, many maps show this town: vid., for example, *Parallela Geographiæ*, by P. Brietius, Paris, 1648, Vol. I, p. 309. The place is not mentioned in the atlas of Ptolemy dated 1462, but appears in other editions. The immediate surroundings of Balaguer include Lerida, Fraga, and the Segre, and are rich in legends. A distinction should probably be made between Balaguer and *les ports de Balaguer*, which are named in many poems. The latter place seems to me to be the important pass in the Col de Balaguer, which is the name of a chain of hills on the road from Tarragona to Tortosa: vid. *Romania*, xxxiv, page 240, Note 1. Some ancient maps show a town, Balaguer or Balaer, on the sea at this point, vid. *La Geografia di Claudio Tolomeo Alessandrino*, translated by Ruscelli, Venice, 1561. The editor is doubtless aware of all of these facts, but chooses, for reasons not clear to me, to con-

sider the town of Balaguer to be unknown. The remark of Professor Geddes on page 182, where he says that the mention of Cerdagne in line 856 (terre Certeine) does not satisfy the conditions of the passage, is justified. The name appears in a number of poems, sometimes perhaps under the form *Certeine terre*. In the uncertain condition of our present knowledge of the geography of Catalonia, it would be unwise to speculate on the possible real application of this name. The same remark may be made with regard to *Bire* and *Imphe* (see the celebrated lines 3995-98 of the *Roland*). The editor does well to reject (page 234, cf. page cvi) the jaunty identification proposed by K. Hofmann, *Romanische Forschungen*, I, page 429. The most valuable suggestion that has been made on this subject is perhaps that of G. Paris, *Orson de Beauvais*, pages 182-183. There is other evidence to give weight to the suggestion of G. Paris, but this is not the occasion for a long discussion. The editor shows again good judgment in placing *Noples* and *Commibles* among the unknown places. He might have mentioned among the interesting discussions of these names that of G. Paris, *Romania*, XI, page 489. Paris favors the variant *Morinde* instead of *Commibles*, and rejects the suggestion of *Moranda* as not fitting. This latter name in the form given does not of course suit the assonance, but a town *Moranda* seems to have been known to some ancient geographers, if we may judge by a map in my possession, dated at Lyons in 1538 and showing evidence of having been copied from a much older map. A town *Moranda* appears on this map in the immediate neighborhood of *Romsvallis*. The reading *Commibles*, as Paris says, would probably indicate Coimbre, which seems to me a perfectly good reading, in spite of the objections that have been brought against it. Or, one might see in the reading *Commibles* a derived form of the Spanish *Colibre*, a coast town not far from Perpignan, whose name is, according to P. de Marca, derived from an ancient *Caucoliberum* or *Caucoliberris*, according to others from *Illiberis*.

The phrase on page 184: "Throughout the period known as the *Cycle de Guillaume* (tenth and eleventh centuries)," is unfortunate. Perhaps the following wording would better render the thought: "period whose events are celebrated in

poems of the *Cycle*," etc.? On page 187, the sentence beginning in the second line seems to need some slight qualification, such as: "Traces or possible imitations of this episode are to be seen in," etc.

The refutation of the *Chronique de Turpin* by Leibnitz is mentioned on page xcii. The earlier refutation by Claude Fauchet might have been mentioned also: *Oeuvres*, I, page 229 b. The statements made on page 206 concerning *la brèche de Roland* find confirmation in the *Codex de St.-Jacques-de-Compostelle*, edited by Fita and Vinson, Paris, 1882, pages 15 and 43. We are told in these passages that the stone cut by Roland was preserved in a church at the entrance of the valley of Roncevaux. The supposed date of the *Codex* is about 1130. The editor speaks of the *Pelerinage de Charlemagne* and of the *Voyage de Charlemagne*; see the index. It would be better to adopt one of these names,—the former preferably. On page 211, he ascribes this poem to the twelfth century. Although its date is still somewhat problematic, the arguments for the eleventh century seem to me to have the greater weight. The reference to Rabel in the index, page 302, seems to contain an error. The word *Willehalm* is misprinted on pages cxl and 315. The reference, on the latter page, should read "p. cxl."

RAYMOND WEEKS.

University of Missouri.

The Complete Dramatic and Poetic Works of William Shakespeare, edited by WILLIAM ALLAN NEILSON. Boston and New York: Houghton, Mifflin & Co., 1906.

The mechanical excellences of this edition of Shakespeare deserve especial notice. All the plays and poems are comprised in a single volume, which, altho extending to 1250 pages, is convenient for either reading or reference. The line numbers of the Globe edition are retained; the page is open; the type clear and of fair size; the printing and the proof-reading excellent; everything contributes to make this easily the best one-volume edition of Shakespeare.